

DESIGN

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SYRACUSE, NEW YORK

October, 1924



NEW policy is contemplated in regard to the editorial page of our Magazine. Our space is so limited and our own comments are "one way or another" so stereotyped, after over twenty-five years of writing editorials, that we have decided to use this page for a series of short articles on pottery and other crafts, beginning with the November issue a series of illustrated talks on the pottery of the older civilizations,

Persia, China, Siam, etc., and of our own hemisphere, the Peruvian, Aztec, Indian.

We are sure our readers will welcome this change, especially those interested in crafts, though naturally design and decoration will be the points most dwelt upon in these articles and will be helpful to all as well as to potters or the makers of the particular craftwork under consideration.



There is a habit of thought, among the less advanced in design, of considering that there is nothing of value to them in articles or illustrations not directly applicable to their particular line of study and work. As a matter of fact, the object of study being to create forms or decorations that have at least the "air" of being original, one of the shortest cuts to the attainment of this end is the adaptation of a design in one medium and in a prescribed space to another medium and a different space. From that point the substitution in the arrangement, of a different unit, culled from some other design, adds still more to this "air" of originality. Finally, having studied the formation of really original units, the making of fanciful flowers, birds, beasts and abstracts, these can be substituted for the original unit. By this time one should have begun to understand the general principles of design, having studied with attention the articles on the subject from all the various schools, as given from time to time in *Design*; and from the store of ideas gathered from the decoration of other crafts than one's own, a flood of combinations pours into the mind. There is an unlimited supply.

Originality in design after all is, in great part, the ability to take in and digest the beautiful and interesting ideas of all crafts and transmute them into something "rich and rare" by alteration and rearrangement. "There is nothing really new under the sun." There remains, therefore, for all, the cultivation of the ability to see the beautiful and interesting in all arts and crafts, and that will develop the ability to make fitting and beautiful designs for one's own art craft.



There is perhaps nothing that will more quickly instill an understanding of the *principles* of design than the reading of Dow's Composition, and the working out of the various problems therein shown. This is the real background of all design, on which can be built, or into which can be fitted, the mosaic of ideas gathered far and near; and, "as above, so below". The same principle holds for the smallest details as for the large forms.

"Variety in unity" applies first of all to spacing. If it is a panel in batik, there must be the large area, the balancing smaller areas of different sizes. If it is a carved chest, there must be the large, restful plain spaces and the smaller differing spaces carved. If it is a garment, there is the larger ground work of one material on which are superimposed the smaller areas of decoration. If it is a pottery bowl there is the larger undecorated area and the smaller areas of bands and medallions in just the right proportions. At times the areas are reversed, the larger being decorated and the balancing smaller ones plain. The large spacing having been carefully considered, next comes the arrangement of the units in that space. Then, the unit of decoration itself must have its larger area, its balancing smaller ones.

Now come the principles of harmony, rhythm, balance, dark and light, color. As to harmony, a volume could be written on this subject alone. Harmony in style is a point too little considered. If the article to be designed is in a period style, or of a national or historical type, the utmost thought should be used to have everything in keeping. For instance, if of the Empire period, every motif used should be strictly of the formal Empire style, the spacing simple and elegant, the forms restrained and typically of the Empire period. If the form to be decorated should be Persian, the decoration should be placed as the Persians would place it, the forms used should be constructed as the Persians would construct them, the design arranged as the Persians would arrange it; the entire effect should be rich and ornate with a subordinated ornamentation, fine and exquisitely elaborated, as is the Persian thought.

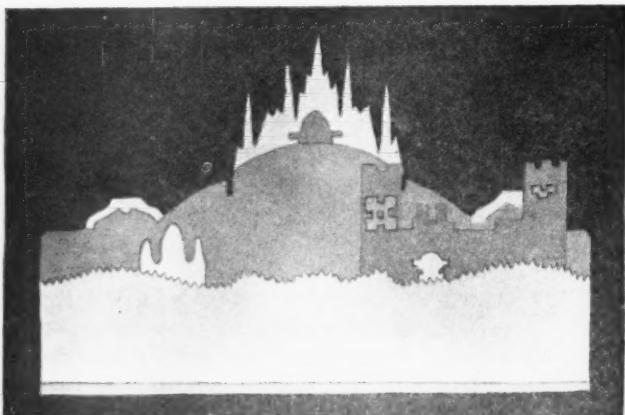
It is when the form to be decorated is purely modern that the utmost freedom, under no limitation but principle, is in order. But once the type of design is decided upon, all the decoration must be of the same type; the finished design must be harmonious in every respect.

The consideration of dark and light follows the same rule as that of spacing: the larger dark or light area, the balancing smaller areas, and again in color, the predominating color in the larger area and with balancing smaller areas. Color of course is a subject in itself and can be studied for a life time; but due regard to the general principles will always make for a *good*, if not a *great* design.



We are gratified to see that, even at this early date, just at the close of vacation time, subscriptions to *DESIGN* for Schools, especially High and Normal Schools, show a marked increase. We have no doubt that more and more schools will join our subscription list, for what can be more useful to a teacher of design than the school problems which have been a feature of late issues and will continue to be a feature of the coming ones, with profusely illustrated articles by such instructors as Albert Heckman, Mrs. Ida Wells Stroud, Miss Clara Stroud, Mr. N. B. Zane, Mrs. Isabelle Murray and others.

Many teachers, and also students, would find it profitable to order some of the back numbers of the years 1922, 1923 and 1924. We can still furnish these years complete, but before long many issues will be out of print, as is the case for all years before 1922.



EVELYN EBERHARD

TRAYS WITH FAIRY-LAND DESIGNS OF CUT PAPER

Illustrated by students of Fawcett School of Industrial Arts
Hilda Feldman

WHO can find a household where plenty of trays are not needed? They always come in handy, large or small, dark or light; a different color, or a different size to fit all purposes. How much more attractive it is to serve a glass of something cold to drink on a tray with a cool, shady tree in a happy little landscape! Does it not make it seem cooler?

It is that kind of tray that I am going to tell you about; one which could be used for a boudoir tray. With Christmas drawing near again no doubt there will be many who will want to think of these as gifts. The best part of it is that they are inexpensive to make and yet they will be valuable because you made them yourself and because you have put your own personality into your design.

All of the Design readers remember Mrs. Donly's article on Mr. Johonnot's way of making cut paper designs, and it is this same "palette" of lovely vari-colored papers, called the Johonnot assortment, which you may use for making these trays. First it is essential to obtain the paper which may be purchased from the Milton Bradley Company, 23 Washington Place, New York City. As these sheets would make plenty of these small designs, perhaps some of you will be able to find a friend who will take a portion of the package; but when you make one tray no doubt you will want to make more.

The other supplies which you will need are scissors; a good paste, which can be obtained in an art store, for gluing paper without wrinkling the paper; a picture frame about 5 $\frac{3}{4}$ "x7 $\frac{3}{4}$ " which you will find in a Five and Ten Cent Store; and a pair of

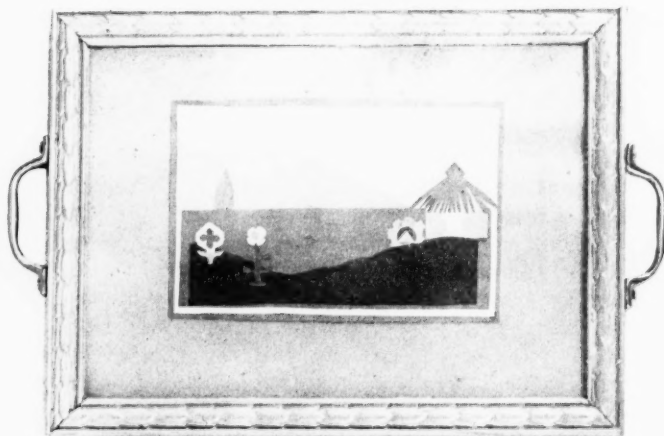
2" brass handles. The latter can be bought at small cost, too.

You also need a paper to use as a background for your design, to go inside of the tray, and a piece of the same color to use as a backing for the tray. For this I suggest either a piece of light grey of a value to help your design, or Prang "Enginex" paper either A-12, which is blue violet; A-13 which is blue; or A-14 which is blue green. This paper will be found at the American Crayon Company, New York City.

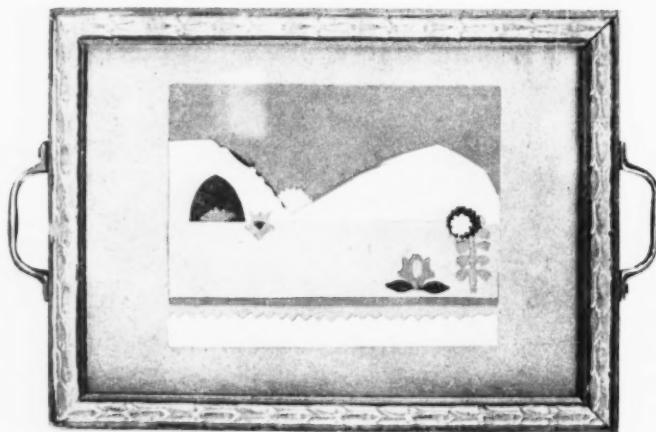
Are you going to make a landscape with a big mountain like Miss Sommers has made, and tiny little houses arranged in a little village? Or perhaps you might select a big fairy-land flower like Miss Flory has, standing up so prim and pretty on a hillside; or castles as Miss Eberhard has used. Miss Marder has chosen an interesting tree and a house with the sun just going down beyond it. Miss Hattersley has chosen a similar subject but has told her story in her own way too. And so has Miss Warne, but she has added an interesting flower and chosen a weeping willow tree. Is it a babbling brook running along in front of the little house, or is it just the interesting edge of the high grass? What artist really cares for its name? It is so lovely in proportion; so interesting in shape! Those are the essentials for which we must work.

Now that you are all ready, decide the size of your design (for which I would suggest 3 $\frac{3}{4}$ "x4 $\frac{3}{4}$ ") and you also must choose your color scheme. All the time you are doing so keep your background paper in sight for you must realize that this, too, is part of the design. Even the frame must be part of the design. So lay each color that you would like to use on the background paper to see if it will help it.

Let us say that you will begin a landscape, and that you are



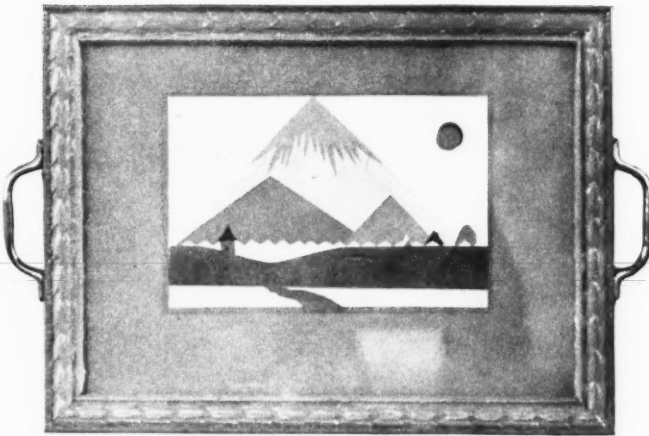
MARGUERITE GESCHKE



MARGUERITE GESCHKE



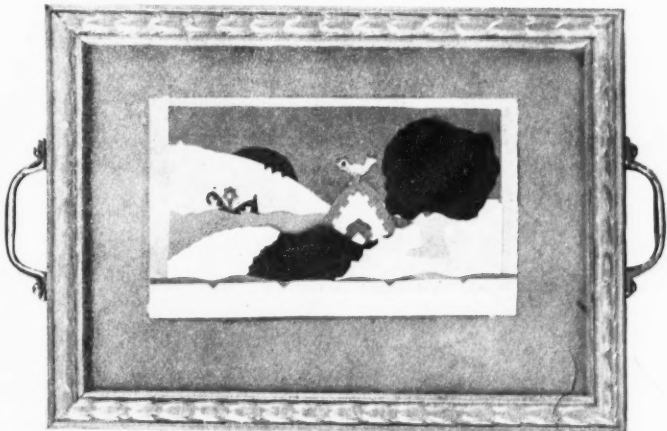
SIGRID JONES



ELIZABETH SOMMERS



KATHRYN BRADFIELD



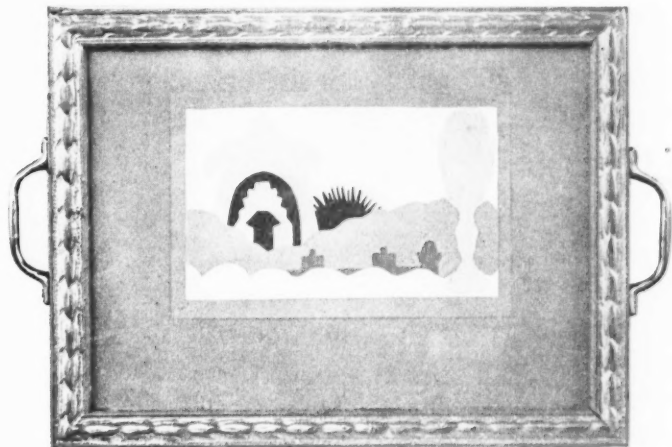
ANGELINA NERVI

going to use blue green paper for a background. You will choose the dark color first and will find that blue violet is quite pleasing. So as to make a large dark mass fold it and cut it into a rectangle from which you make a mountain. Then, you decide to have light yellow orange for a wider rectangle, to be a large light mass, for the sky; then a narrow rectangle of light yellow green to put in the foreground for the grass. If you wish, you may take another color of the same value, or lighter than the mountain, for a second mountain. These stripes must be of good proportions in relation to each other—so much so that even in this stage the composition should be very pleasing.

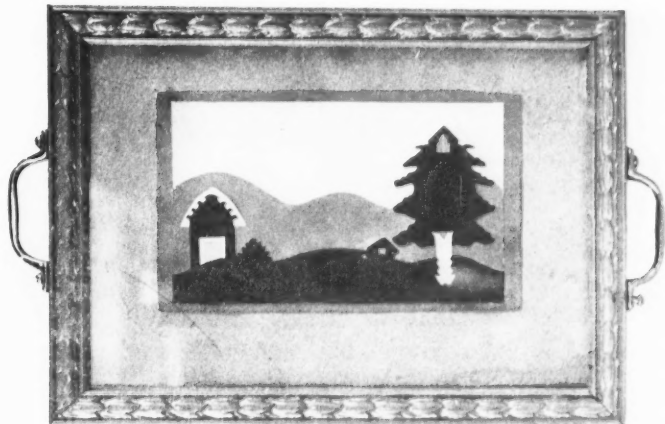
Cut plenty of small rectangles, triangles, squares, diamonds,

crosses and circles in these same colors and the others which are in your color scheme. Have them of a great variety of sizes and shapes and lots of them—many more than you need—for you can use them another time, and it is better to have a wide choice. Cut several different edges on them—points, long and short; scallops of all kinds and sizes; knothches; and as many interesting edges as you can think of. You may try putting these edges on the mountains, grass, or may be the sky. These you will find add interest and break the monotony that too many straight lines would produce.

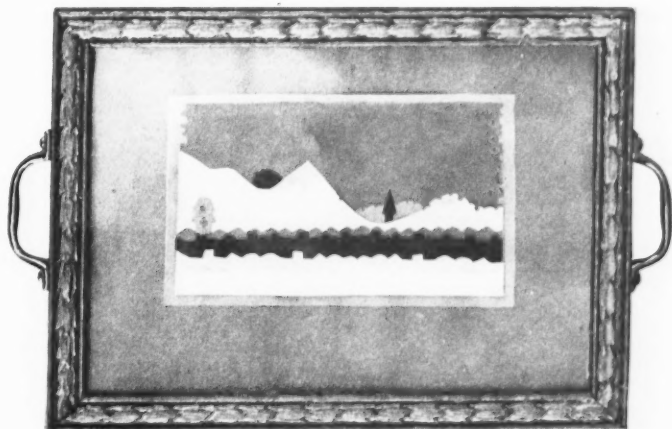
The greatest advantage of cut paper work is the unexpected results obtained by moving the trees, houses, grass, mountains,



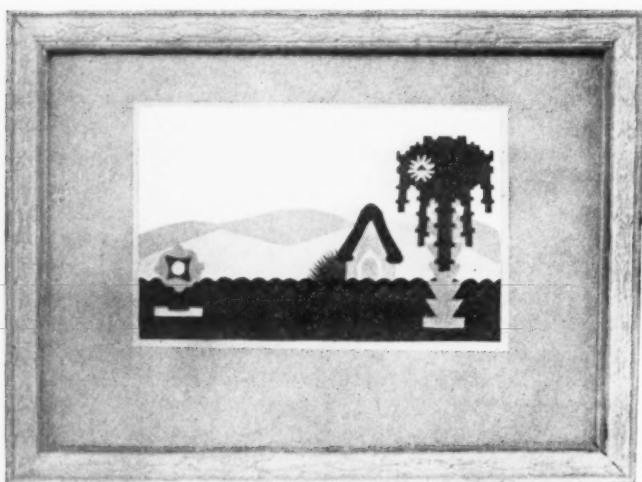
ADRIANNE STOCKWELL



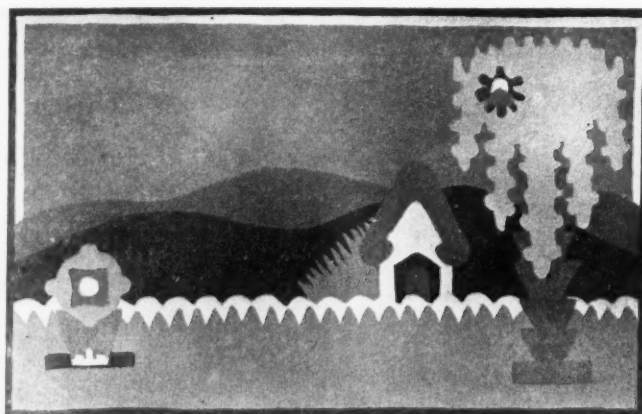
LOUISE KESSLER



ESTER DAHLGREN

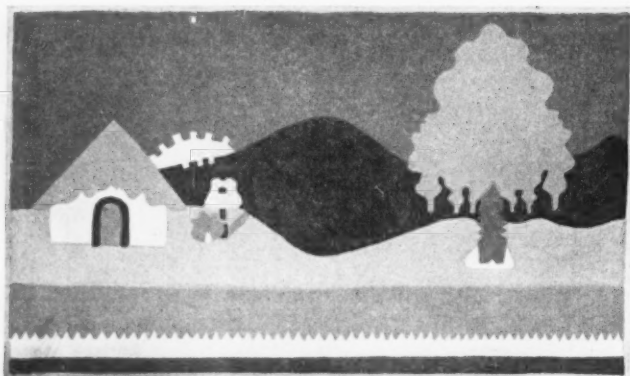


FLORENCE WARNE



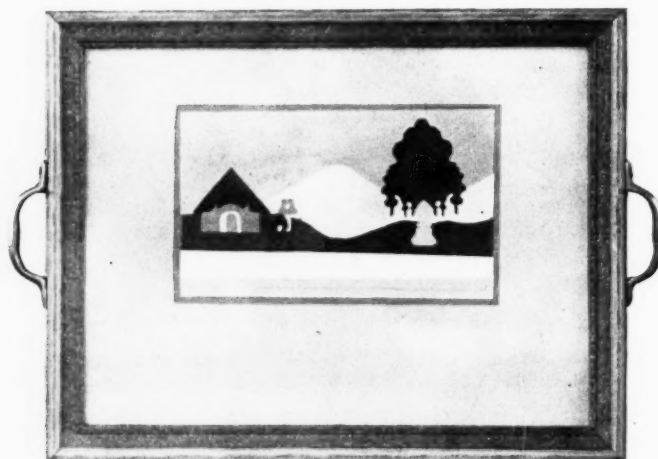
FLORENCE WARNE

Color scheme: white, light yellow green, mustard yellow, light red violet, red orange, blue violet, red violet. The violets are of the same value, but different hues.

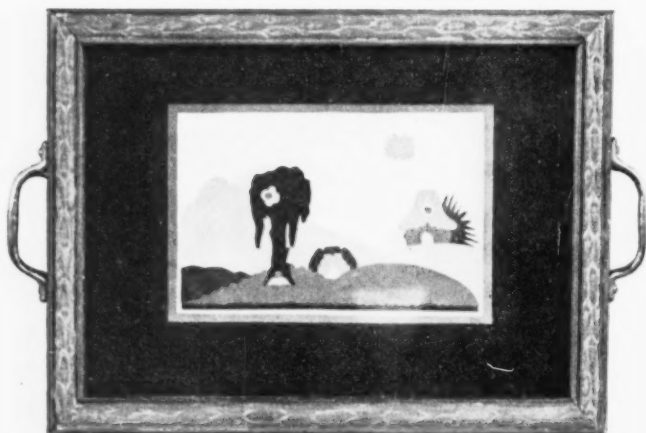


IDA MARDER

Color scheme: white, light yellow, yellow green, orange, red orange, bright green, blue green, light blue violet, red violet, dark blue.



IDA MARDER



JANET HATTERSLEY



JANET HATTERSLEY

Color scheme: white, light yellow, yellow green, yellow orange, rose, blue green, blue, red violet, black.

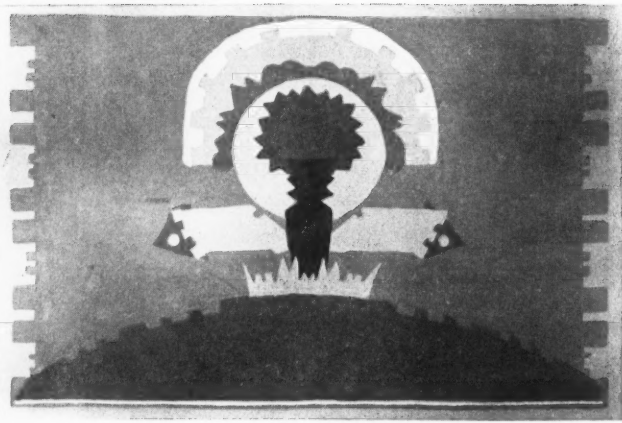
and flowers until they are placed "at their best." All of you who use paints of any kind realize how interesting this is, for when a tree is painted in a design and you decide it would look better somewhere else, there is only one thing to do—begin all over.

So with many shapes cut and ready to move around, arrange your center of interest. You will find that a rectangle will make a tree trunk; a square a house; and half a circle can be cut to form a roof; a triangle will make a tree; or a circle will make a nice bush or flower. Try to see how many interesting shapes you can group together nicely, but keep it all as simple as the

illustrations. In this work you must never cut a piece out in order to show the underneath color thru. Instead, always cut another small piece to paste on top of the second.

If you study the small illustrations carefully, you will see that most of the designs had another one of the colored papers to form a small border around the design—a color to bring a closer harmony between the sky and the background.

When you are sure that your composition is very good in



GERTRUDE FLORY

Color scheme: Cream, light orange, light yellow green, orange red, blue green, light violet blue, light red violet, red orange, green blue.

dark and light as well as proportion and color you may paste the shapes together very carefully, and last of all paste the whole on the background paper. Remember that very little paste is

necessary, as the glass will hold the design in place, and too much paste spoils a good design.

Your frame must also be painted to harmonize, so select one of the colors which is in your composition, and with either enamel or tempera paint, paint it a solid color. When it is dry, if you wish you can repeat another color in a line or lines of good proportion, or perhaps the first color will need a second coat first. If tempera paint is used you will have to shellac the frame after it is painted.

With the design finished and the tray painted and dried you are ready to put them together; so put the design in as you would any other picture, but be sure that the back is well padded so that it will be very firm. Then paste your colored backing carefully on the back of the frame; and when your handles are in place you will agree that you have a little tray that is quite different, and that is ready for half a hundred uses.

♦ ♦ ♦

We will be glad to receive from instructors in various Schools illustrations of the work done by their pupils in cut paper whenever the results seem particularly interesting. This method of solving design problems is becoming quite popular in Schools.



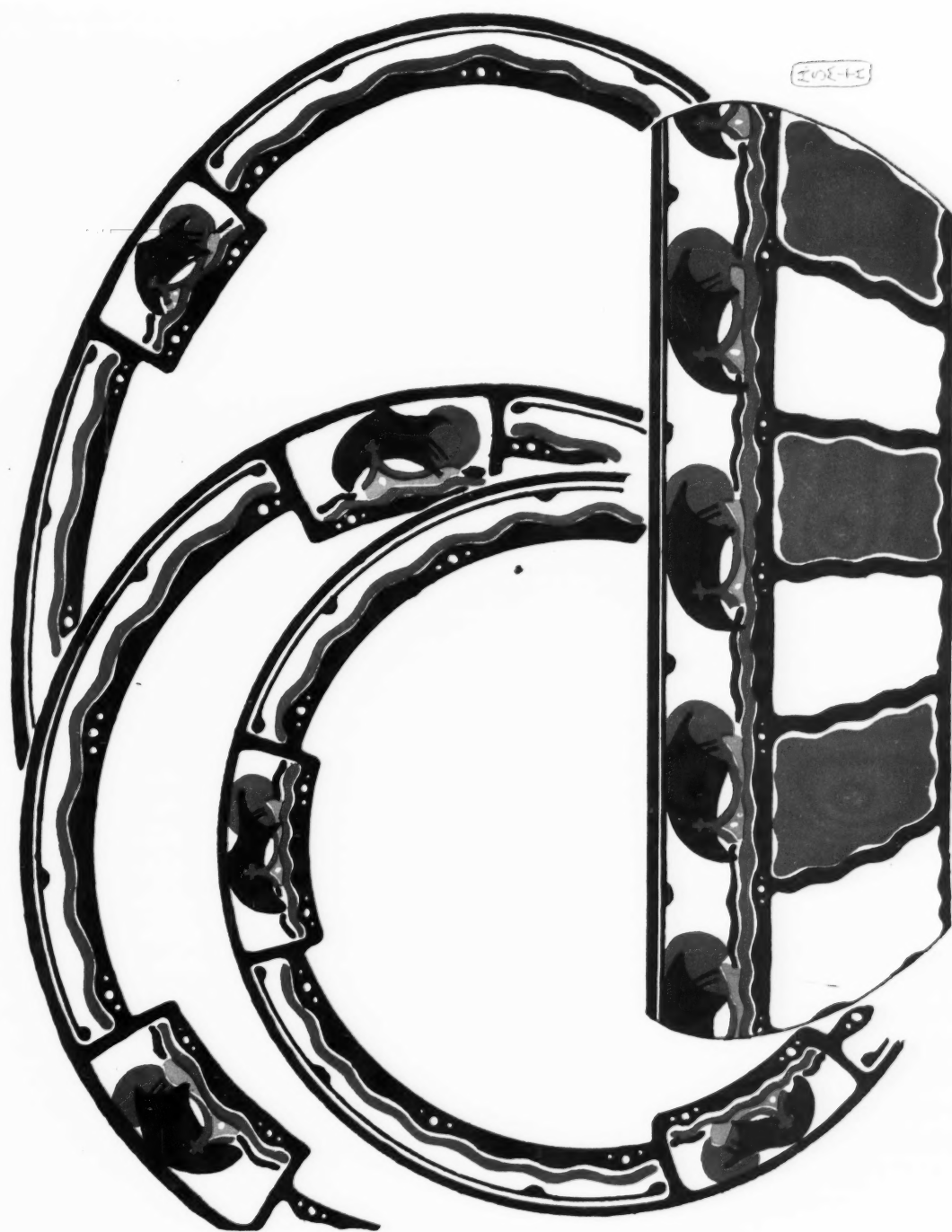
BOWL—NELLIE HAGAN

To be done in Cherry enamels. Flower C'ange with Citron center. Stems, leaves, dots in border, base of bowl and band at top Celtic Green. Bird Egyptian Blue with Orange eye. Buds and border Lilac.



ALL OVER PATTERN FOR BOWL FROM GREEK EMBROIDERY—RUTH JOHNSON

Band at top Celtic Green. Band at base Antwerp Blue. Stems and leaves Celtic Green. Flowers inside heavy leaf form Egyptian Blue. Other flowers Lilac and large flower Wistaria. Centers Celtic Green. Heavy leaf forms Antwerp Blue.



BOWL AND PLATE—HELEN L. SMITH



APROPOS OF A KERMANSHAH RUG

Minnie E. Langworthy

IS it not quite true that we sometimes cry for the moon when the lamp on the table at our elbow meets our needs much better. I had been wishing to visit a museum to obtain some motives which I might use in designs for my china when I suddenly awoke to the fact that there were splendid motives literally lying at my feet.

Could anything be more pleasing in design and color than my Kermanschah rug! The blending of shades of old rose, dull blue, olive green and tan with touches of dark blue and black are surely beautiful. In design it has the characteristic medallion in the center with corner designs and a border with four bands.

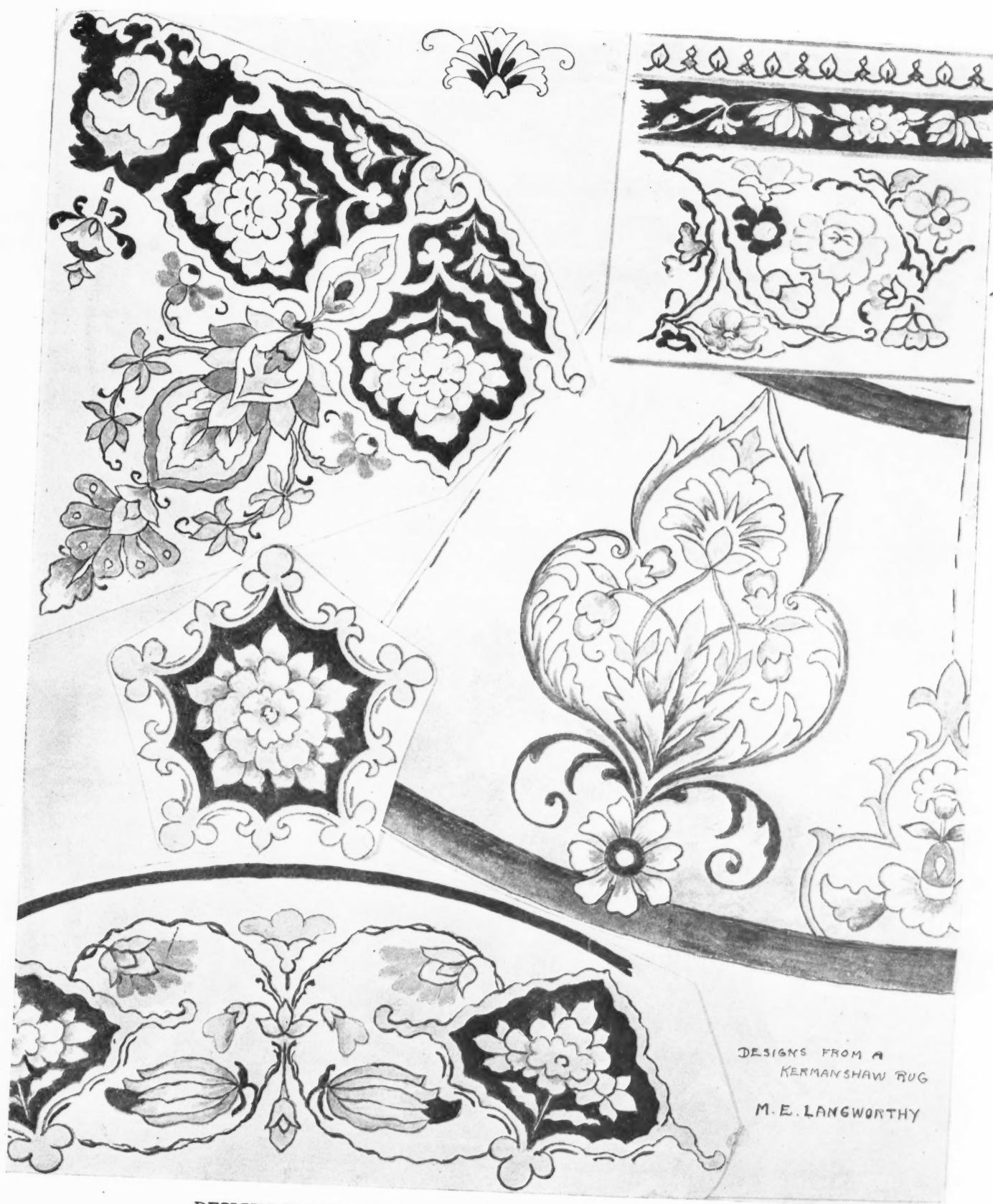
After I discovered my rug which I had walked upon for years I began to make sketches in water colors of small bits of the design. These I have been using in many ways. As I work new ideas suggest themselves and while I might repeat some of the motives I would put them in a new setting so each would be quite different.

When I begin work on a vase for instance I make my drawing and work out my color scheme in water colors. If there is some color I am not sure of in the enamels I make a number of mixtures, weighing the different colors of my combination. I put them on a test plate and number them making a corresponding memorandum. After firing I choose the colors I wish and mix the enamels according to my tested formula.

I have given some detailed drawings of the first vase at the left of the lower row in the photograph. It has two bands at the top, a deep gold and a narrow grey blue. The narrow band is outlined next to the gold with black and on the lower side with red. The blue enamel is made of one part L. Reusche Grey Blue and three parts white enamel. This enamel is also used around the medallions. The dark red for outlining was a mixture of two parts Blood Red and one part Ruby. This red I used to outline roses and leaves in the large medallions, also for outlines in border just below the swell in the vase and for the narrow bands each side of border. The space between the design on upper part of vase and border is filled in with gold. The flower forms on top of vase, are in shades of pink. The lightest shade was made of 60 grains of white enamel and one grain of pink paint shading in to deep pink made of 60 grains White enamel, 6 grains Pink paint

and 2 grains Ruby paint. The two flowers above medallions had the upper petals in Coral Pink, without outline, the round center is light blue and dark spot, black. The daisies at the bottom are in Coral Pink. The narrow border around lower part of vase is the same as on bon bon dish which is described later. The wide border is the same as salad bowl a drawing of which is given. On the vase the background is black within border with gold in space above and below. In border the lower oblong flower forms are in yellow brown with red outlines and the dark ends may be red or black. The treatment of border for salad bowl was the same only the background was light. A soft blue in
(Continued on page 104)





DESIGNS FROM A
KERMANSIAH RUG
M. E. LANGWORTHY

DESIGNS FROM A KERMANSIAH RUG—M. E. LANGWORTHY



SUGAR, BOWL AND SALTS—ANNA H. PIERCE



BELLEEK BOWL—NELLIE HAGAN

For white china or yellow pottery paint in all design with Copper lustre. Wash over the whole bowl with Light Brown lustre and pad until even. For a Belleek bowl use Nankin Blue enamel for all the bands and flowers, and Emerald Green for all leaves.

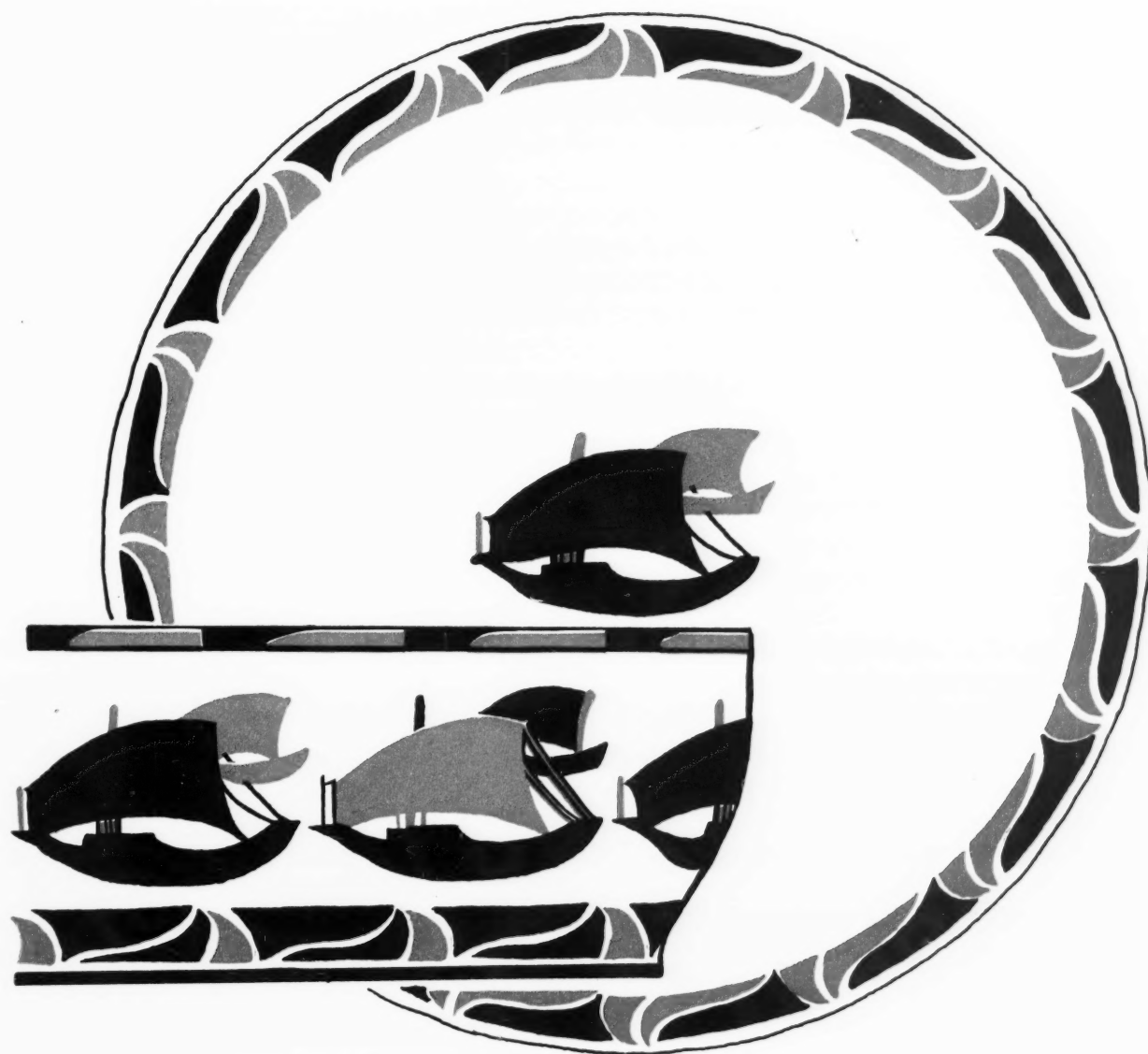


PLATE AND BOWL—ANNA M. WALLING

(Continued from page 100)

border and light yellow brown between border and black band. The bowl was tinted yellow brown on outside with black base.

The bon bon dish has a gold band on outside of border and a dark blue on the inside for which I used Mazarine Blue. In border the round rose shaped figure is in shades of pink. The next figure almost butterfly shaped is in light yellow brown, Yellow Brown enamel one part, White enamel one part. I have had trouble with yellow brown firing out if too much white is used. If this happens I retouch in second fire with Brown for Yellow paint, very thin. The center of lower petal is pink, the next two above light green, the next two light blue and top center petal is yellow brown. The next figure with dots is white shaded with grey around center of yellow and pink dots in petals. The rose in center of the design is in shades of pink. The three flowers are in grey blue, pink in center of petals and a yellow center. The forget-me-nots are in clear Grey Blue and the buds pink. The two buds and side view of flower are deep pink. The darkest green for leaves is Moss Green, medium shade one part Moss Green and one part White, light green three parts White to one part Moss Green enamel.

The last vase was a Satsuma vase about ten inches high with six panels. I have given a drawing of one of the panels with small flower used at the top. Black paint was used between panels and above and below with gold band at top and for a lining inside and a band around panel. The color scheme is pink which is relieved by light blue at base of petals and in border to

medallion and in lower part of daisies below medallion. The medium grey between stems above medallion and below group of leaves is gold. The small flower in background is pink, with blue sepals and green form below.

These pieces were finished with two firings.

The lamp shade has bands of blue at top and bottom. The grey scrolls and daisy and three large leaves are in shades of Venetian Red oil color. The upper flower is in old blue with center sepal at base of flower red and the other two sepals and stems olive green.

The black scrolls are painted black. The upper flower in small scroll is pink with light blue center. The lower flower is pink with light blue base, yellow center, leaves olive green. The tint above lower band is Venetian Red. The lamp vase is in shades of rose, dull blue and olive green, the flowers blue, sepal dark rose with background olive green; back of flower the entire background dull rose.

The vases in top row of photograph had varied color schemes, some in blue with dark blue at top and some touches of dull yellow.

It is surely fascinating after one gets started to work out the different designs and color schemes.

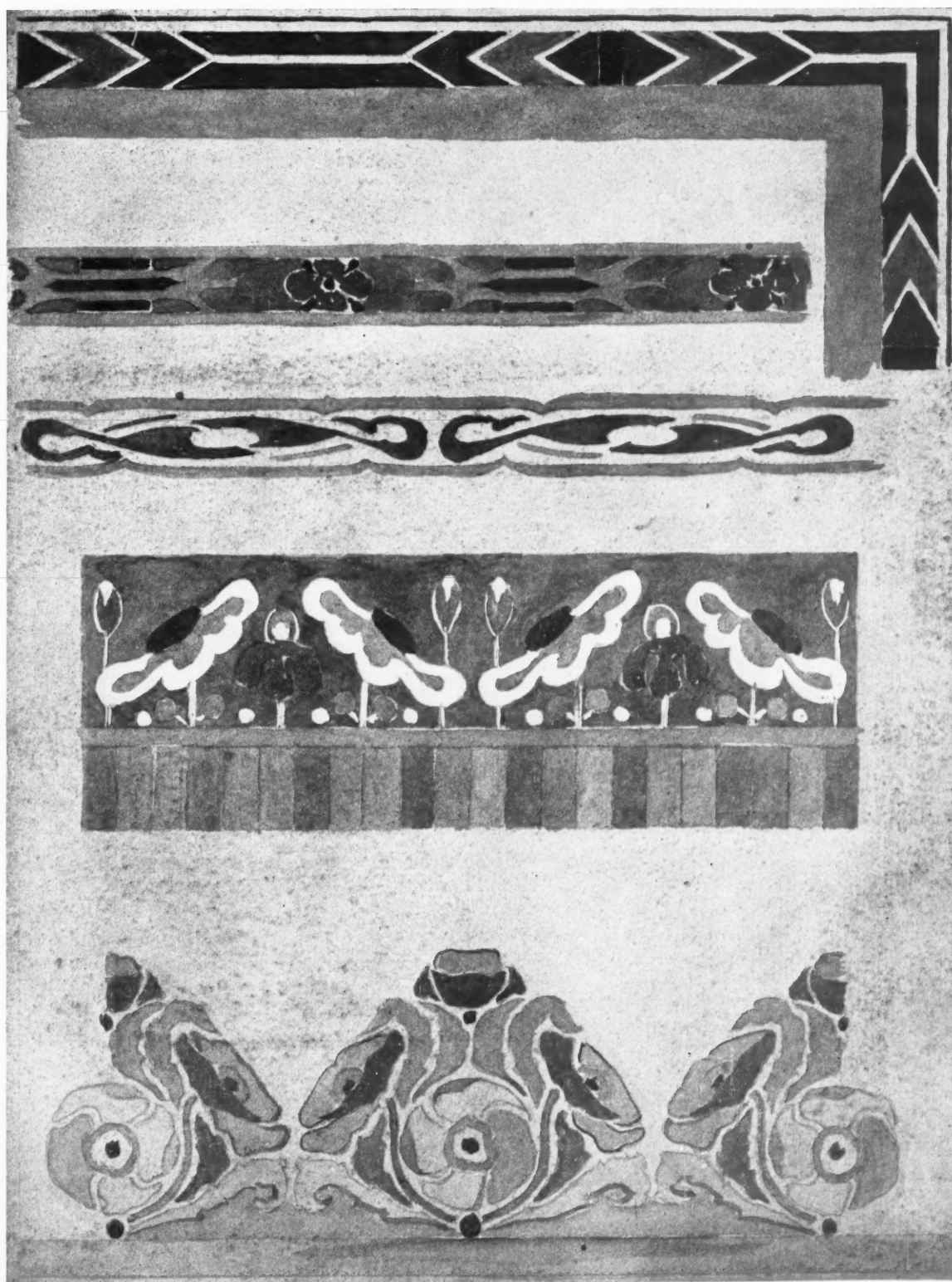
Of course one can buy all the enamels needed ready mixed but I have my own kiln and I have found it most interesting to experiment with new combinations of color.

China painting never loses its charm for there is always something new to attempt.

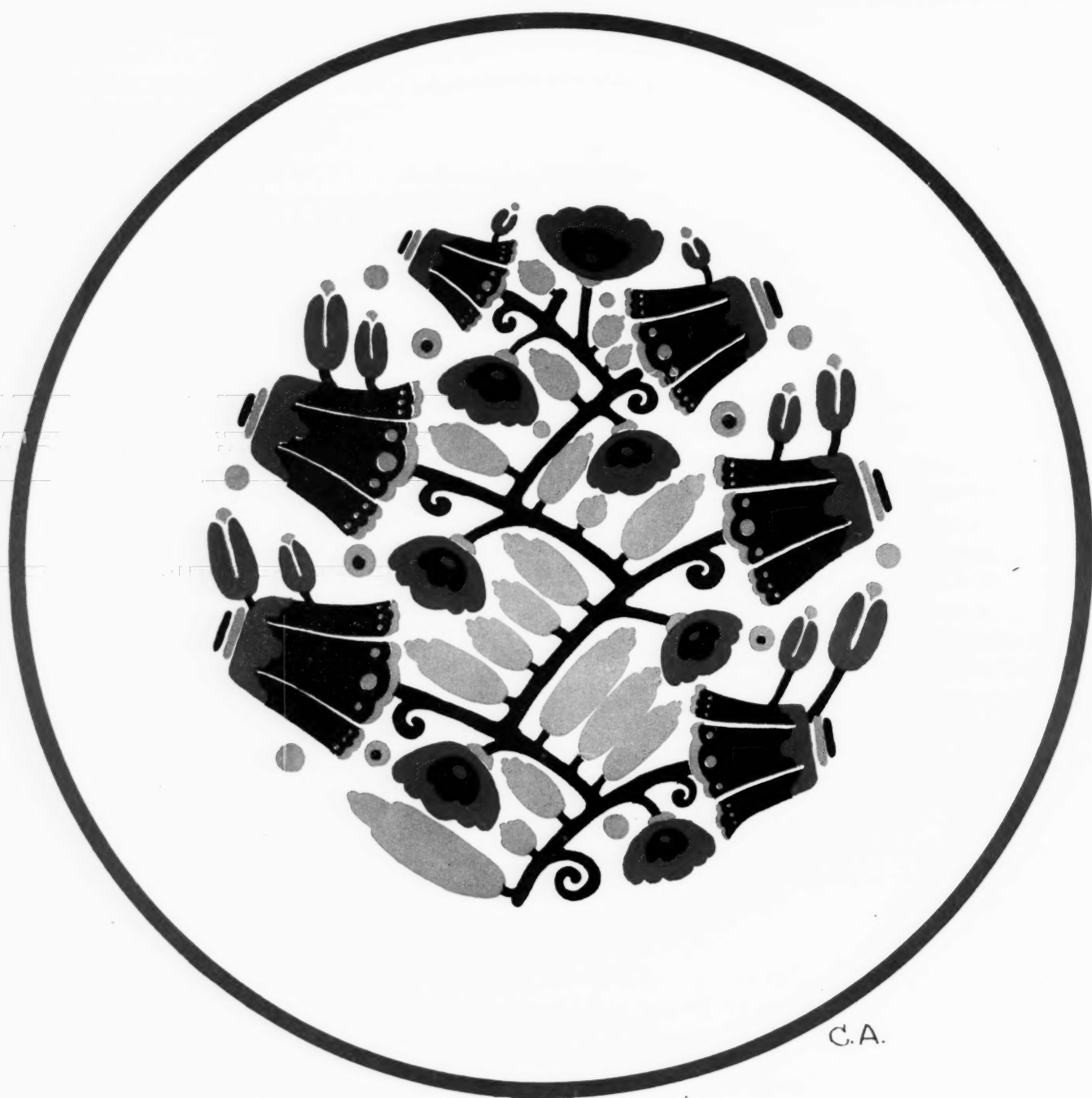


COLLECTION OF PIECES IN ENAMEL EXECUTED BY MINNIE E. LANGWORTHY

Designs from motifs in her Kermanshah rug



BORDERS FOR SMALL ARTICLES OF ALL KINDS—SARA K. SMITH



BOWL AND PLATE—CARLTON ATHERTON



WOOD CARVING—E. SHANNON

WOOD CARVING

Clara Stroud

WOOD carving, as a medium of expression, is suggested particularly to the type of craft-worker who feels that he or she "just must decorate something" but "is at sea when it comes to using color." There was a time when wood carving reached a great height. Gothic and Renaissance examples are splendid in the way they are cut with delicacy yet with sturdy structure. They are well worth careful study. At present the world seems mad over color. We clamour for it as children cry for candy. Beautiful color is lovely: it is music. But unless we can produce harmony with color would it not be better to create an excellent design on a piece of fine grained wood than to see crude color ruin yards of handsome silk?

To carve on wood, a shop with a big bench, all sorts of tools and a great deal of equipment is not necessary. A few tools, carefully selected, are essential. The best set I know of can be obtained from Mr. Moritz Loeffler, 99 Liberty Street, Bloomfield, N. J. He makes what he calls a "lady's set" of wood carving tools. These are of a small size, just a very few of the really needful chisels and gouges. Of course one needs a strong table upon which to do any kind of work. A vise or clamp to hold the wood while you carve is helpful. A wood-file is handy for refining the shape of the object to be carved, and sand paper,

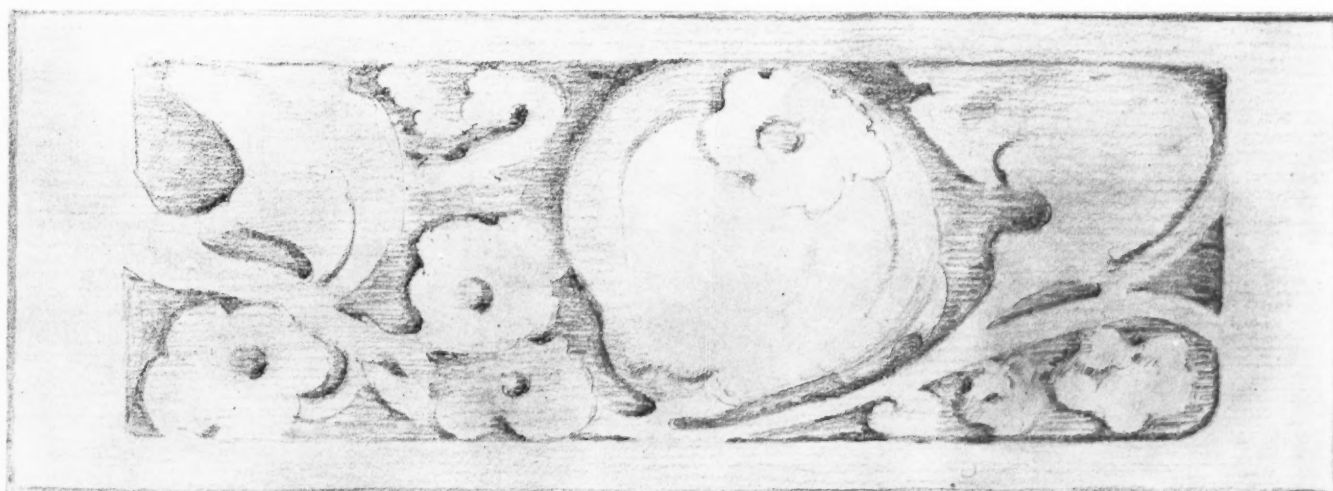
both coarse and fine, is used to smooth up the plane surfaces of the wood.

In choosing wood to carve upon, the grain of the wood plays an important part. A piece which has marvelous markings is lovely of itself and really requires no other ornamentation. Rather choose a close fine grain where the markings are hardly noticeable so that your design may show to the best advantage. Ebony is excellent. Some mahogany answers in this respect, also black walnut, rosewood and satin wood. Gum wood is pleasant to work upon, for, besides its charming color and its inconspicuous streaks, it is a fairly soft wood. White wood and bass wood are too soft. Oak and chestnut demand too much effort besides being too coarse in character. Old pieces of good wood which have been used before are well-seasoned and therefore less apt to warp than new wood.

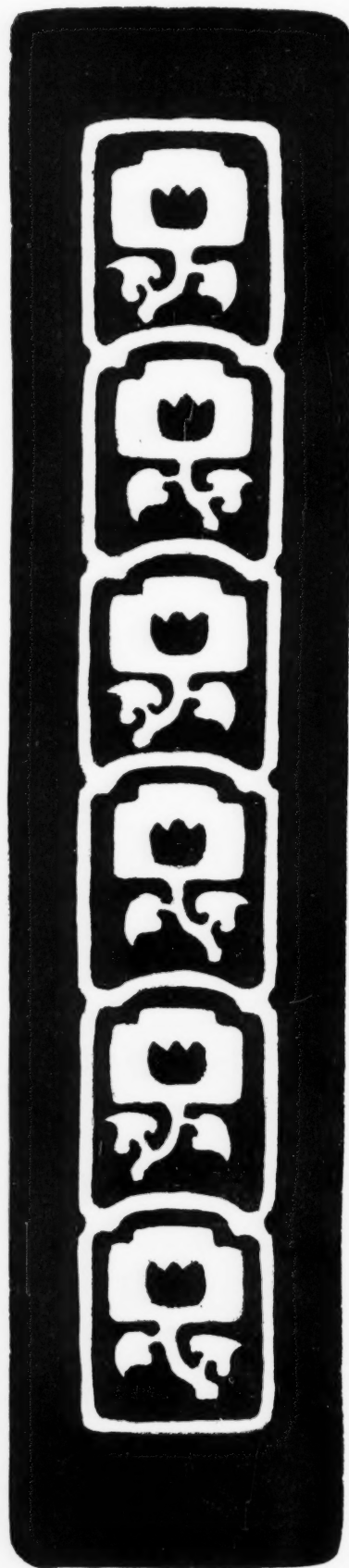
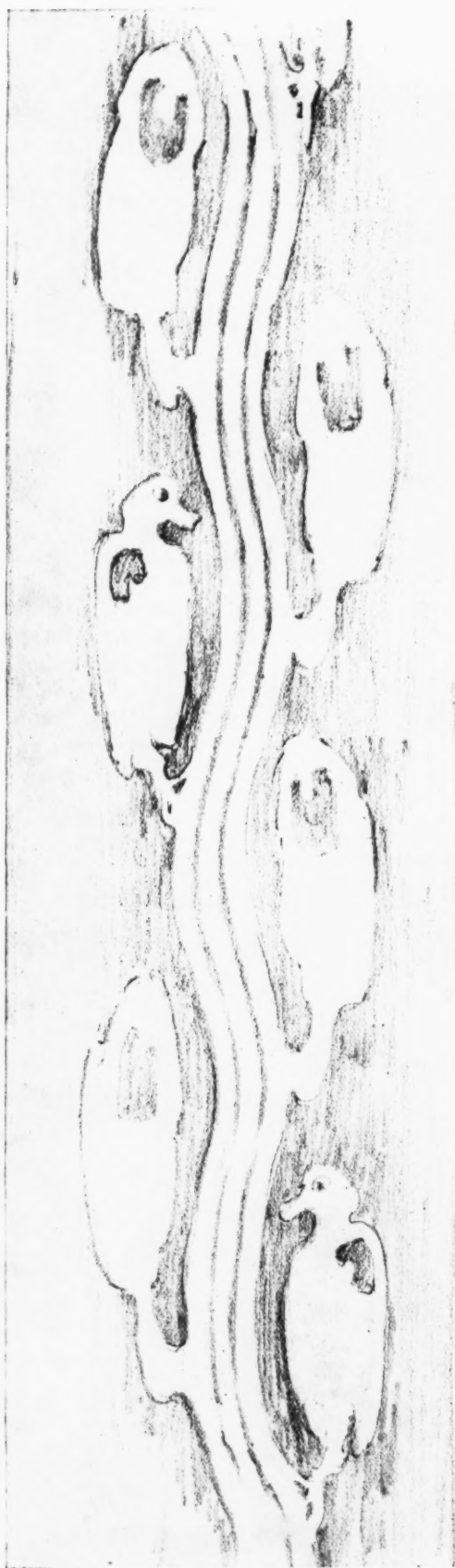
A peasant's wood carving is really charming in technique and yet subordinate in that respect to the fact that he had an idea that he wanted to express in wood, to make some object that he could use in his everyday life.

So let us select something that we really want and can use. A beautiful box in a room is certainly useful, some times three or four are not too many. Paper knives and letter openers are among the beginner's problems. There are all sorts of shallow

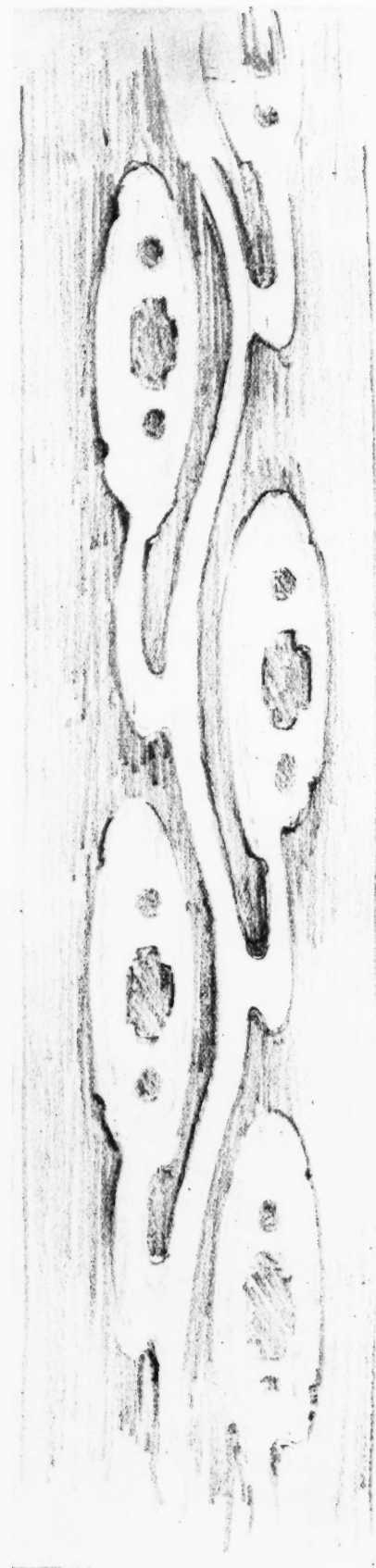
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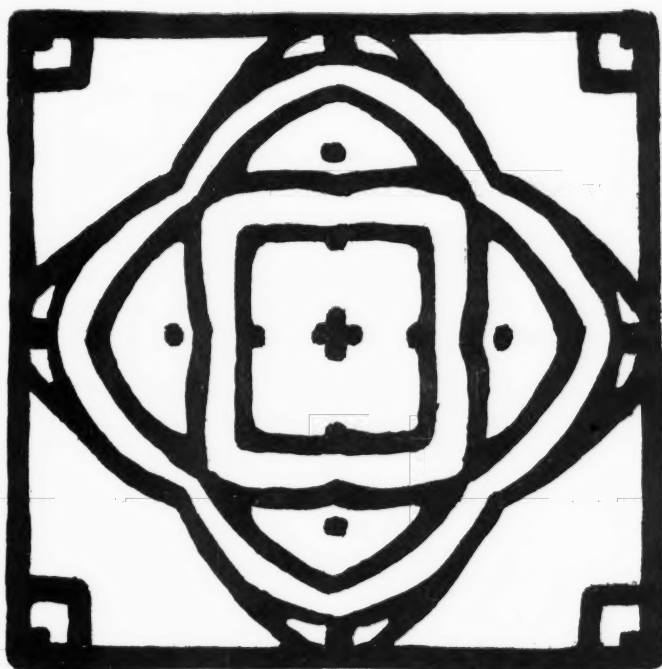


BOX TOP, WOOD CARVING—E. SHANNON



BLOTTER ENDS





BOX TOP DESIGN FOR WOOD CARVING

trays which may be used for pens and pencils. Among the illustrations are two rectangles of surface patterns. These are designed for pad backs. Instead of the proverbial blotter corners



PAD BACK

(Continued from page 107)

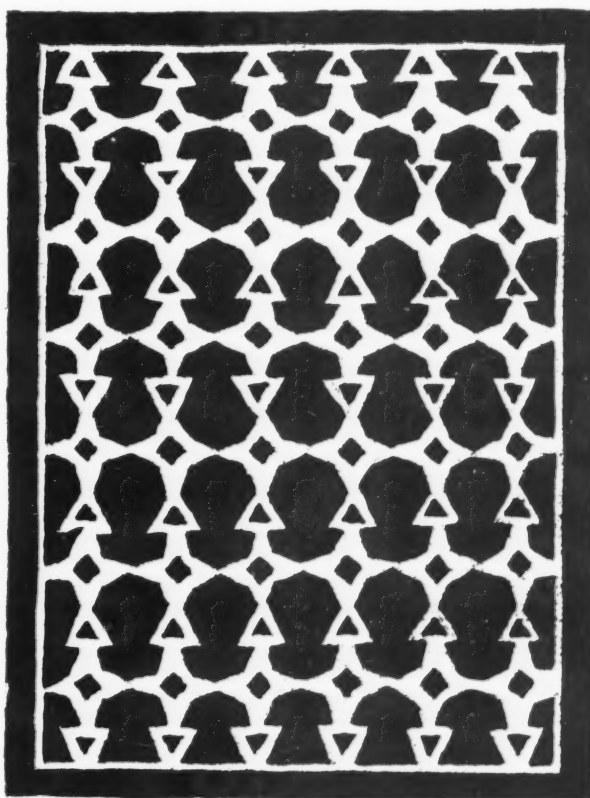
why not blotter ends such as can be made on a long thin strip? When carefully glued to the blotting paper it is an easy matter to adjust the fresh blotter as needed. The upright repeat of flower stem and leaf is a suitable design for blotter ends. I myself carved four repeats of the motif on two ends of an oblong bread board. Satin wood is nice for bread boards as it is cream white in color. For box designs, big or little, there are patterns in a square or rectangle. One often comes upon a wooden box that is durable enough to warrant carving. I have seen well made cigar boxes that could be used. Boxes can be built to order by a carpenter or cabinet-maker.

Book-ends offer a great space for decoration. Everybody has books and an extra set of book ends will find a warm welcome. Some book-ends are fastened by hinges to a long flat piece of wood, but a piece of sheet metal screwed to the wood and arranged to slide under the books is a less cumbersome arrangement.

A mirror back provides an opportunity for carving. The general shape is of most importance. For inspiration I should consult the Greeks and Japanese. When purchasing the wood have the shape sawed out according to a pattern cut of paper. Plant stands with metal linings are interesting things to work out of wood. An ingenious person can invent many a thing to make.

A word or two about the cutting of the wood may not be amiss. In these days most everyone has carved linoleum or wood blocks for printing, and understands about holding their hands back of their work. In other words, always push the tool away from you so that in case of a slip you may be spared a nasty dig. Beyond the simple process of cutting away the background of the design or of cutting down the design, as the case

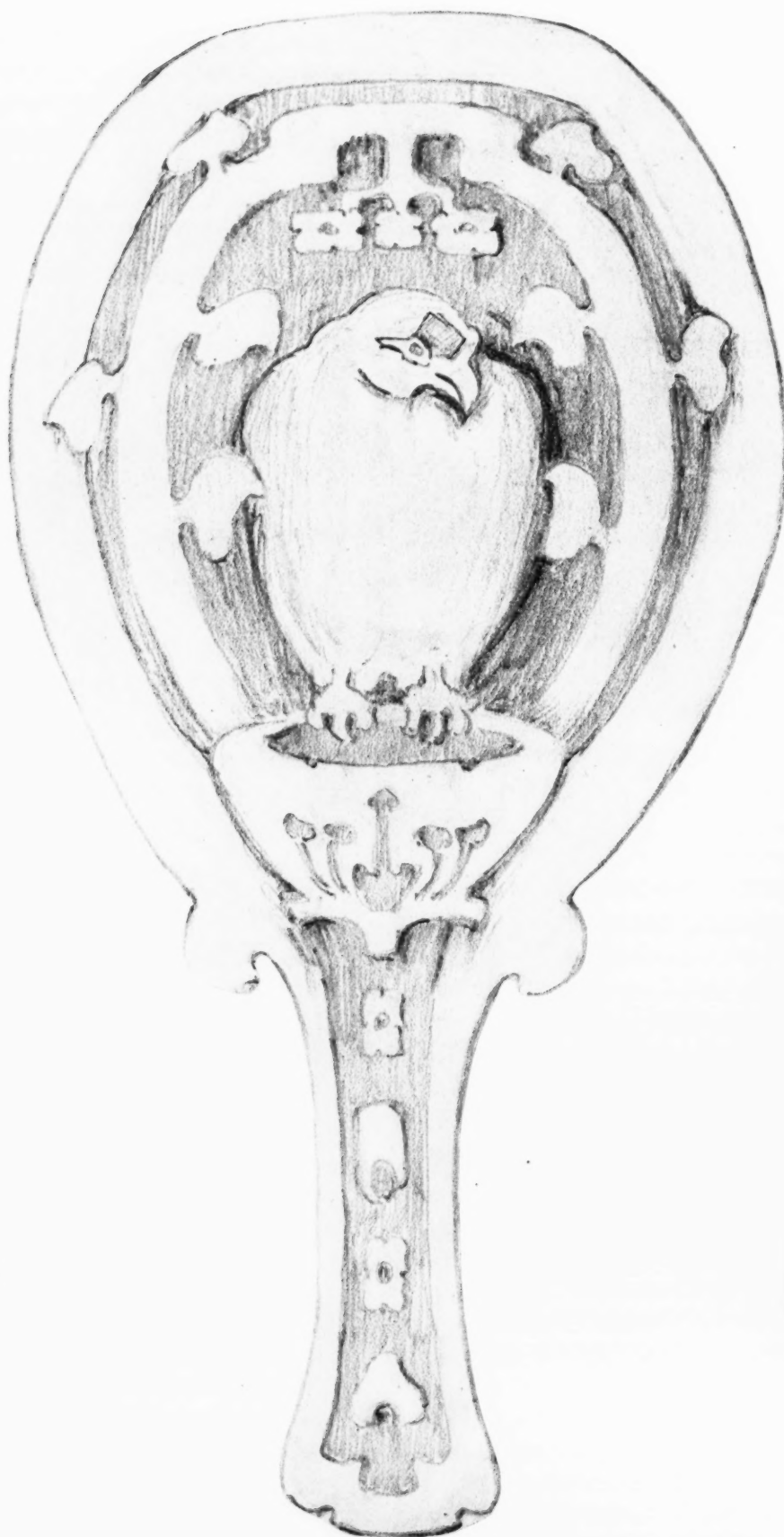
(Continued on page 111)



PAD BACK



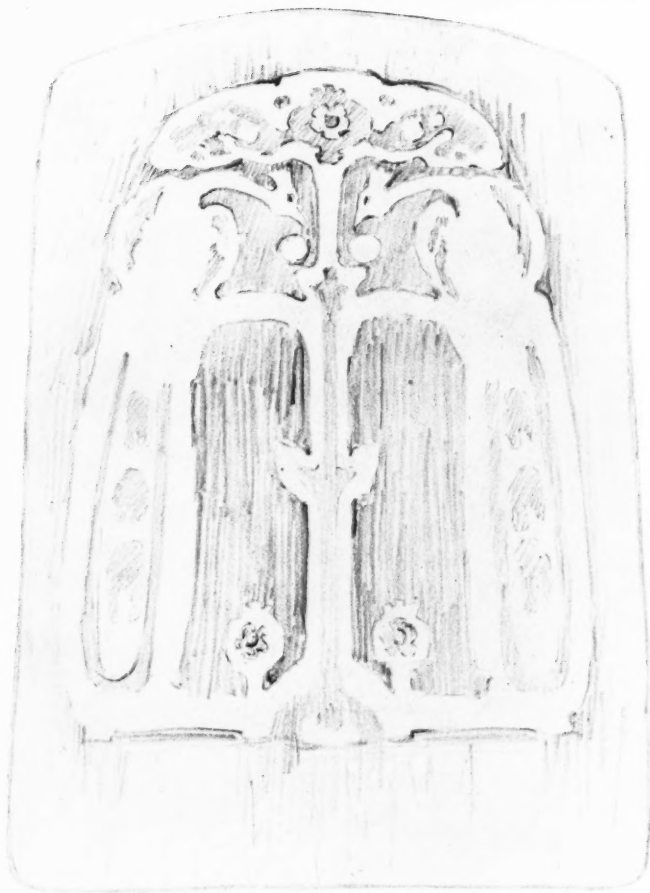
PAPER KNIFE



MIRROR BACK—WOOD CARVING



PAPER KNIFE



WOOD CARVING—BOOK ENDS

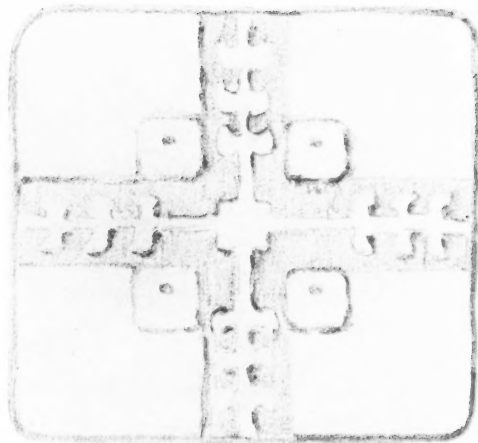
may be, there is not such a great deal more to regular wood carving but that anyone can practice and experiment to attain a vast degree of skill. The technique is not of so much importance as the excellence of the design itself. The idea is not to carve a lot of deep gullies in a piece of wood, but rather to enrich its beautiful grain and fine texture by an ornamentation that we shall be glad to see again and again and to live with always. There will be no real beauty if it is at all realistic. A design that is really splendid is never niggardly. If the shapes are small they must be delicate and the motif should not be overloaded with too many small shapes. Each shape must have character and a definite form to be a success as wood carving. For example a leaf that looks like a piece of kneaded rubber pressed down on a board is just lumpy and has no definite shape. It is careless.

The tool cuts a certain shape. Try to utilize this shape in forming edges. A rounded chisel can develop a scalloped edge while the straight chisel can be used to make various interesting edgings.

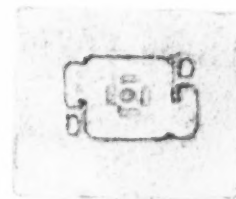
The wood itself is a color or a value, as one might say. The design carved upon it supplies another color or value. Still further variations of color and value occur as the design is cut a trifle deeper in a few accented places.

I spoke about Mr. Loeffler as a maker of tools for carving.

That is but a side issue with him. He is a master craftsman himself, who thoroughly understands his art and works with wondrous facility of technique. He wields the tools as easily as one might cut a slice of cake, and after a few strokes the forms loom up so grand and proud! Anyone who has studied with him, as I was privileged to do, knows his skill, and anyone who has a chance to do so should reach for it as they would for a golden nugget.



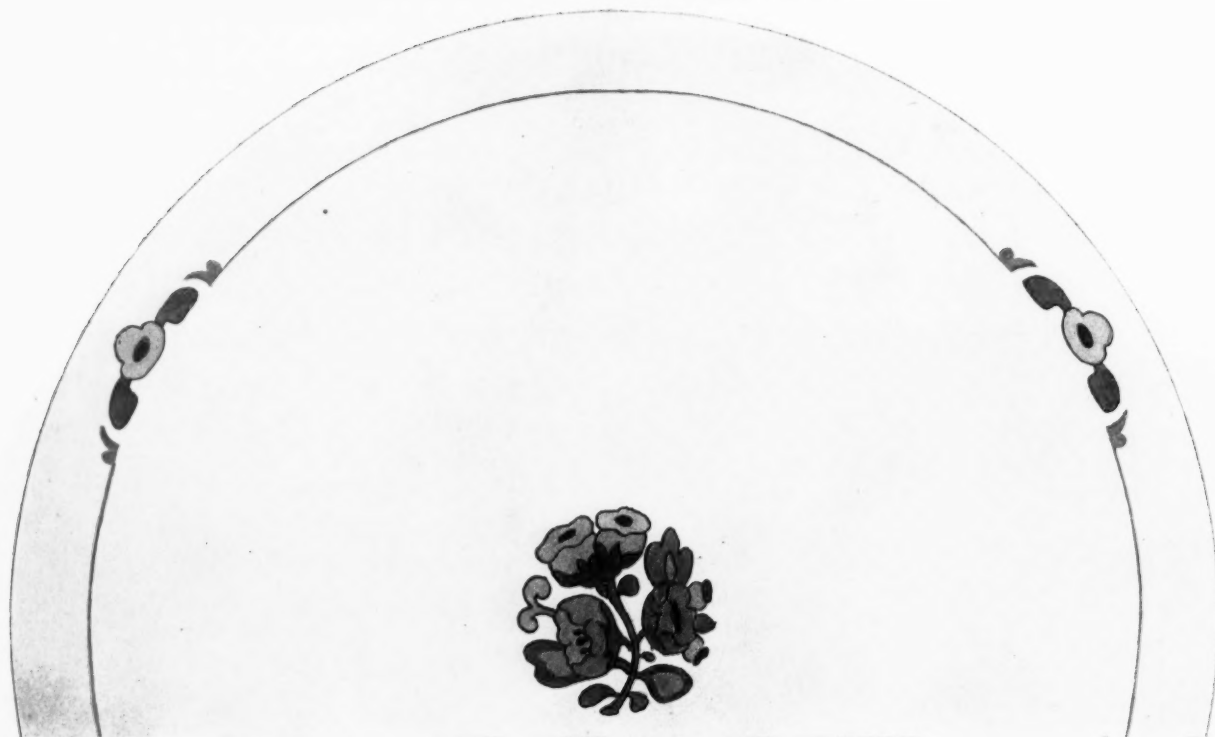
THUMB TACK BOX



BOX FOR ELASTIC BANDS



LETTER OPENER



PLATE—MABEL DOBBS

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